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COTTONS

THE ORIGIN, GROWTH, MANUFACTURE AND FINAL UTILITY PERFECT EMBROIDERY AND CROCHET THREADS

HAVE you ever stopped to think what a wonderful plant it is? What a friend to the human race.

We cannot say too much in its praise. It is perhaps the foundation of the world's greatest industries, and on it many of the world's inhabitants depend for clothing.

In countless ways, Cotton towers as a royal product above all other grown plants, and is unusual in that it supplies a greater number of human needs than does any other plant on earth.

Fruits, vegetables, meats, should any particular kind become extinct, could be replaced by others; but there is no plant grown on a large enough scale to supply the demands which cotton now furnishes civilization.

Cotton—Yesterday and Today

Going back five centuries before the birth of Christ, we find an old Hindoo law that reads "the sacrificial thread of the Brahman must be made of cotton," and if the cotton thread was stolen the theft was punishable by a fine of three times the value of the stolen article. In an ancient record dated 500 B. C. we read "the thorax or cuirass sent by Amasis, King of Egypt, to Sparta, was adorned with gold and the fleece from trees"—and it goes on to say that in India are trees "the finest of which is a wool exceeding in beauty and goodness that of a sheep."

Just about this time the Hindoos worked out a method of spinning, and next to recognize the glory of Cotton were the Chinese, who in the beginning held it as a beautiful plant, more to be worshipped than made useful. Later, however, the Chinese made great use of cotton for clothing.

There is some question as to the time cotton was introduced into Egypt, but in the fourteenth century it was cultivated in Italy, France and Greece.

In the new world cotton has a dateless past, for among the treasures Cortez sent to Charles V were "exquisite cotton fabrics dyed in various colors."

In the West Indies also, cotton has grown for an indefinite period, and it must be remembered that different countries produce different grades of cotton.

England next took up its culture and manufacture, and as we have already told you, the first spinning and weaving equipment was originated by the Hindoos and later adopted by England.

Just as the English spinners began to weave so fast that their own production could not supply them, America stepped in and cotton was grown here from the time of the early settlements. In 1621 the first cotton seeds were planted in Virginia, next in North Carolina, later in South Carolina, then in Georgia, etc.

Soon America began to export quantities of cotton to England and at this time it also found great difficulty in determining just how to separate the seed from the lint.

Eli Whitney saved the situation by his invention of the cotton gin. Today the United States grows three-quarters of the cotton produced by the entire world.

How Cotton is Grown—Varieties

AS in every other plant or animal life known, the cotton plant is subject to the influence of its inheritance. There are many varieties of cotton—governed by difference in soil, climate and lineage.

There is cotton that grows with long staples; cotton with short staples of broad and narrow diameter; some is of a rough texture, others very soft and silky; some white, some yellowish, some brownish.

There is the Asiatic cotton coming from China, Arabia, Persia and Africa; Egyptian cotton; Upland cotton originating from Mexico, and Indian cotton cultivated in India; Sea Island cotton grown on a few of the Islands of the West Indies, and on small islands off and along the coast of South Carolina, Georgia and Florida.

It will therefore be clearly seen that the cotton grown in China must, owing to the difference in soil, climate, etc., differ wonderfully from cotton grown in Mexico. Indian cotton is again different from Sea Island.

Sea Island Cotton

Even in our South, however, there are many varieties; but the planters off the coast of South Carolina, Georgia and Florida follow certain methods of planting, which in addition to the peculiarities of soil and climatic conditions along these coastal regions, produce the most perfect staples, or what is called Sea Island Cotton, from which all Royal Society Embroidery and Crochet Cottons are made. So much care is given the cultivation of Sea Island Cotton that it stands first in length, strength and fineness of staple.

Year after year this type of cotton is raised with a definite purpose and, like a pedigreed stock, it is bred to the particular soil and climate by special cultivating methods necessary to develop Sea Island Cotton. It is mostly exposed to the action of the ocean's spray and a manure of soft mud, both of which are known to impart a healthful action to the plant and to produce strong, long, silky staples. The fact that it grows almost exclusively in a few sections of South Carolina, Georgia and Florida, which possess the peculiar combination of climatic and soil conditions requisite for its production, necessarily, Sea Island Cotton forms but a small portion of the cotton crop of the United States, and is consequently very costly.

Cotton Values

When cotton is placed on the market for sale, like all other products, it is classified into different grades according to its quality and intrinsic value, this depending almost entirely upon the length, uniformity, thickness and color of the cotton fibre. The longer and stronger the staple the higher price it commands.

There are all kinds and classes of fibres. The Indian fibre is short, rough and only suitable for the manufacture of the coarser fabrics. The cotton grown in China is of very short staple, and cotton of other countries in many ways cannot compare to our productions of the South.

The long staple Sea Island variety is particularly noted for its quality of strength, length and fineness of the fibre, and therefore commands the highest price.

Cotton passing through its various stages of manufacture is made into plain cotton cloth, or is used for warp in woolen and worsted goods, also for knitting into underwear, etc. For sewing and the finest grades of embroidery threads, Sea Island Cotton is principally used. All marketed cotton goods vary in commercial value, from the small cost of the lowest grade of sheeting to the highest grade of embroidery thread.

Several Kinds of Cross Stitch

As shown in the illustration to the right

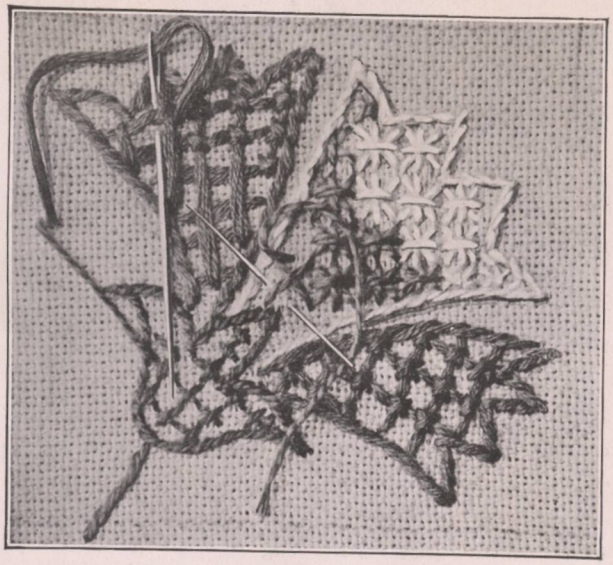
THIS floral-like motif shows several kinds of cross stitch. In the center petal the crossing is done both diagonally of the block and from corner to corner, thus making four stitches. This double cross stitch is called the Queen Stitch.

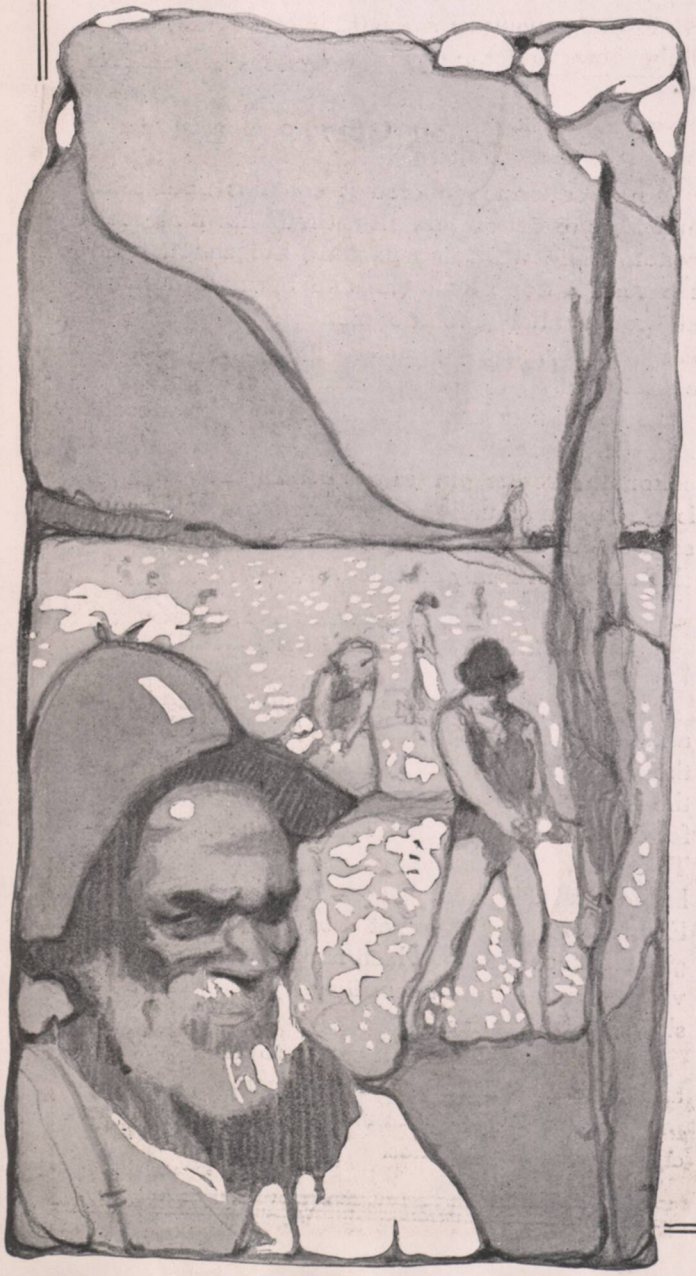
The other two petals are done in Diaper Stitch. Long lines are made from side to side, and crossed at right angles. They are then couched down with a cross stitch at their intersections.

The cup or calyx of this flower form is done with the cross stitch on the diagonal, which also gives a pretty and unusual effect.

It will be noticed that in the two outer petals Royal Society Strand Floss was used—it gives a good, full, substantial background. The center petal was worked with Royal Society India, which is a very good thread for double cross stitch, not too heavy nor too fine.

It is important that a needle of correct size be employed. With Strand Floss and India use a Crewel needle No. 5. (See page 24 for needle sizes to be used with Royal Society Cottons)





Sunshine—Royal Cotton's Attendant

Wet, rainy days are unwelcome visitors to cotton, except what little of them may be useful to give the moisture required. Cotton loves the sunshine. One can almost see the blossoms open as they greet the early sun on a warm, clear day, and again at eventide, when the sun begins to set, the blossoms seem to close in again as though they would retain the departing warmth of the beloved sunshine and keep the chill of night without.

Cotton Harvest

For a moment close your eyes and shut out all present surroundings. Picture a large open cotton field, dotted all over with what at a distance we might think were soft, shining, white snowballs.

Here and there through the fields, scattered at different angles, we see the dark faced pickers, some children, some young men and women, and again tottering old grandfathers.

What a picture! Once seen—never to be forgotten.

Picking the Fleecy Fibres

We see each picker with a sack or basket suspended from the shoulder, and as he removes the cotton from the bolls he drops it into the sack until he has gathered enough to empty into a larger container and returns again to pick afresh.

At night, or when the field is all picked over, the cotton is weighed and each picker is paid for the quantity gathered.

Cross Stitch in the Greek Key

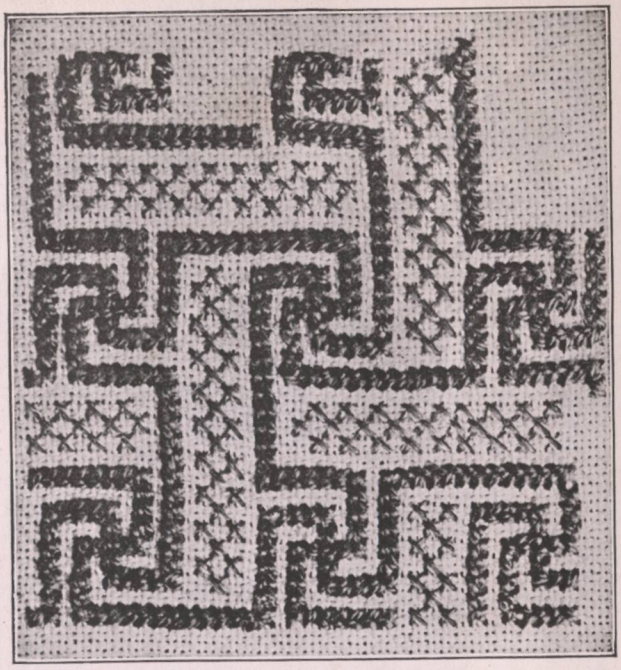
As shown in the illustration to the right

IN this all-over design in the Greek Key effect we have a beautiful suggestion for background work.

A good all-over design will be found very valuable in that it may be utilized in so many ways to decorate and beautify. To avoid the possibility of monotony, however, it is usually a good idea to carry out an all-over cross stitch design in two colors.

For instance, in this example the lining up is done in a dark shade, while the cross stitch between introduces a lighter shade in the same color. This lends variety to the work, and in this sampler Royal Society India No. 185 (dark green) and 183 (lighter green) were employed for the stitching.

In working with Royal Society India, Crewel needle No. 5 is best suited to carry the thread easily through the material. The thread fits the eye so perfectly there is no danger of constant friction, which often strains or weakens the thread, roughs its smooth evenness, and gives your work an untidy appearance.



Cotton Ginning

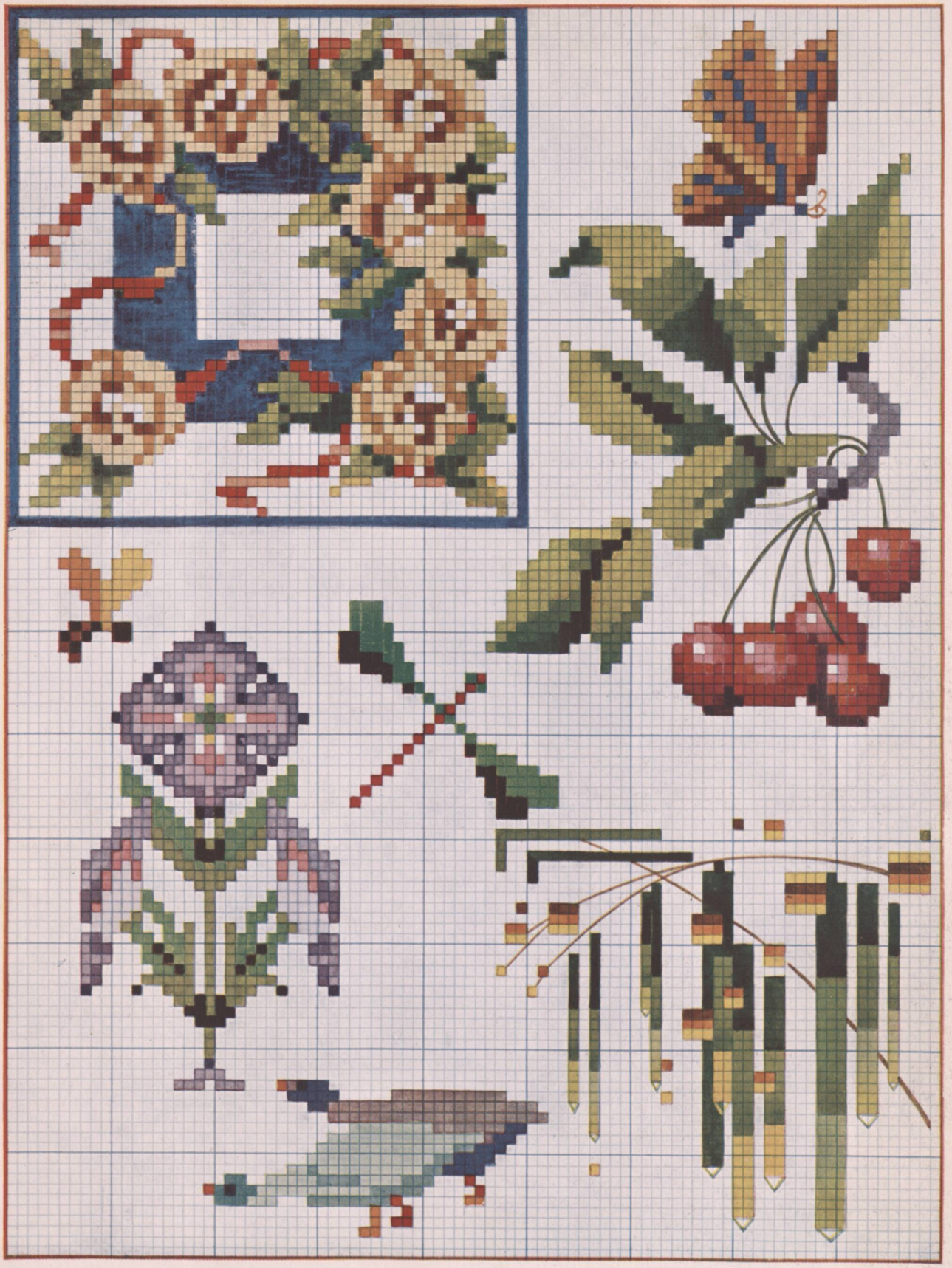
When cotton is gathered it contains both seed and fibre or cotton lint. It is then known as seed cotton. The work of separating the cotton from the seed is done by a gin, and here we must in all honor and gratitude mention the name of Eli Whitney, the American man from Massachusetts, who in 1796 invented the cotton gin.

There are two kinds of gins used at the present time—the rooler and saw. To gin Sea Island cotton, the rooler gin (in use before the saw gin), is used because, unlike other varieties of cotton, the seed of Sea Island is loose in the lint, smooth and clean and not firmly attached.

Ginning of Sea Island Cotton

There are also two kinds of ginning—high speed and low speed. Of course the tendency is to run the gin at high speed to increase the output, but the higher the speed the less the value of the lint, for often the speed strains and breaks the fibres. Therefore, the best cotton, or what is called Sea Island Cotton, from which all Royal Society Embroidery and Crochet Cottons are made, is ginned at low speed, which naturally increases the value owing to the necessity of paying more for slow, careful service.

From the gin the cotton comes to us in the bale, and is ready for sale to be subjected to various processes that evolve innumerable cotton product creations or final utilities.



COLOR PLATE I
(SEE PAGE 6)

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Suggestions for Applying Cross Stitch Designs

Illustrated on Color Plates I and II

BEFORE beginning any piece of Cross Stitch, count the number of squares in the design, then mark that number of spaces on the material to determine the exact size of your finished work. If not large enough, instead of taking up one square at each stitch, take up two or more squares, according to size of enlargement desired.

The larger designs on coarse fabrics work up nicely with Royal Society Rope or full threads of Strand Floss. These two threads if used together, Rope for the Cross Stitch and Strand Floss to couch down the intersections, are very effective. Celesta also gives beautiful results and is used a great deal for Cross Stitch patterns. Its clear, brilliant lustre enhances the simplicity of the stitch, adding character and richness to the design.

To reduce the size of the design, employ a close, small mesh canvas and finer thread such as Royal Society India.

NOTE: When starting a design to be worked in various colors, thread several needles with the different shades to be used. This will avoid continually rethreading the same needle with a change of color, and save a great deal of time.

COLOR PLATE I

(Page 5)

THE square of Tea Roses in upper left corner lends itself to the decoration of almost any article of household adornment. It is especially good for a Scrim bedspread. The color numbers are: Blue 464, Brown 240, 244, 246, Green 183, 185, 186, Pink 420, Red 145.

The Butterfly in upper right corner can be applied in numberless ways, occupying a large or small space according to mesh of material. The color numbers are: Yellow 114, 117, Orange 371, Blue 464.

The handsome branch of Cherries is exceptional for embroidering on tea cloths, napkins or almost any dining room linen, and by reversing could be repeated as a table cloth border. The color numbers are: Green 182, 185, 186, Purple 392, 394, Pink 313, Red 144, 145, 147.

The little Bee directly under large square is a cute suggestion for children's articles. The color numbers are: Yellow 112, Orange 371, 117, Brown 342.

The Darning Needle to lower left of Cherries is also suitable for children. The color numbers are: Green 186, Brown 342, Red 145.

The Conventional Design to left of Darning Needle is unusually artistic in coloring, and would be delightful if repeated as a vertical or a horizontal border. The color numbers are: Purple 391, 392, 394, Red 141, Black 270, Green 182, 183, Yellow 112.

The design in lower right corner would fit in admirably with decorations for a den or Turkish room, on lounging robes, hangings, portieres, etc. The color numbers are: Green 182, 185, 186, Brown 342, Yellow 113, 114, Orange 371.

The two Ducks at bottom of page would be quite suitable for embroidering a linen game set, also for nursery articles. The color numbers are: Terra Cotta 423, Red 145, Green 330, 332, Purple 392.

COLOR PLATE II

(Page 11)

THE conventional design in upper left corner would make a very classic looking motif for a library table cover, either in the corners or as a repeat all around border. The color numbers are: Yellow 113, 116, Green 181, 183, 186, Red 145, Brown 241, 244, 246, 342, Purple 392.

The small Yellow Rose and Pink square would make a pretty little pin cushion top or by reversing the square, could be used to decorate the corners of a laundry bag. The color numbers are: Yellow 113, Pink 313, 314, Green 184.

To the upper right corner we have a handsome idea for the border of Scrim curtains. At the bottom and top of curtains the design would of course be repeated all along the border, reversing the ribbon that is shown on one side of the rose, so that it would be repeated on each side and made a continuous design. On the inner and outer vertical edges it would be effective to work the design as illustrated. The color numbers are: Pink 312, 315, Brown 243, 342, Green 182, 184, 186, Purple 390, 392.

The Bell would make an effective Sofa Cushion and Scarf design especially if placed in a slanting position at each corner of the pillow and scarf. The color numbers are: Pink 311, 312, 314, Red 146, Purple 392, Yellow 112, Brown 410, 411, 412.

The little Flower Pot to right of Bell could be applied as a repeat motif on towel ends, scarfs. etc. The color numbers are: Yellow 112, Green 181, 186. Brown 410, 411, 412.

The drooping Golden Rod below the Flower Pot is an exceptionally artistic design for the center of Pillow Tops, Scarf Ends, Centerpieces, etc. If reversed, it would make a beautiful border for a couch cover. The color numbers are; Blue 130, 131, 136, Green 183, 186, Yellow 112, Orange 371, Brown 342.

The Border in lower left corner is suitable in almost every instance where this form of decoration is applied. The color numbers are: Blue 130, 136, Yellow 116.

The Wreath next to Border gives a decorative method for initialing towels, in which case only the wreath and initial should be used, whereas this same design reversed and used with connecting ribbons to right and left of wreaths would be admirable for border effects. The color numbers are: Purple 392, Yellow 113, Orange 371, Brown 342, Green 183, 185.

The little Butterfly in lower right corner would make a dainty motif for children's frocks, tea sets, napkin corners, etc. The color numbers are: Yellow 112, Orange 371, Pink 312, 315, Purple 391, 393.

IMPORTANT

The colors given for these designs are maae in Royal Society Rope, India and Strand Floss, all bearing the same numbers. Similar shades may also be had in Celesta, the washable artificial silk, but in Celesta the color numbers run in the thousands instead of in the hundreds. For instance, 100 or 101 in Rope, India or Strand Floss would be 1100 or 1101 in Celesta.

While the shades in Colored Cross Stitch plates do not in every instance exactly match the color numbers suggested, they are as close a match as possible and serve nicely to carry out the general color schemes.

Holbein and Cross Stitch

As shown in the illustration to the right

IN this illustration we have a combination of what is known as the Holbein and Cross stitch.

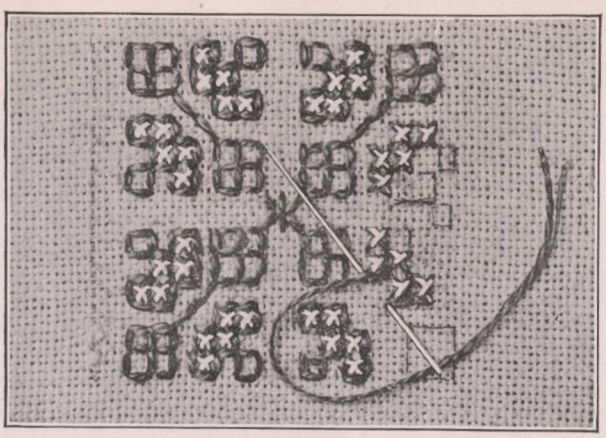
The squaring off and lining is called the Holbein work. This is a single straight stitch made on the diagonal or with the threads of the canvas. After the square is made, to obtain an effective background fill in with the regular cross stitch in a different color.

It will lend variety to the work if the squares are worked with Royal Society Rope in one color, and the cross stitch with Strand Floss in another color, or one may use two shades of the same color. For instance, on a tan background—Brown Rope No. 412 for the squares and Green Strand Floss No. 184 for the crosses, makes a good contrast.

The importance of selecting a needle of correct size must not be overlooked, as this influences the appearance of your embroidery.

The thread should fit the needle just so that it will pass in and out of the material without friction, to avoid breaking or straining.

With Rope use Crewel needle No. 3; with Strand Floss Crewel needle No. 5.



When the Bales of Cotton are Opened

The first step after opening the bale at the mill is to examine the fibres. Only the longest, finest and strongest are used in the manufacture of Royal Society Cottons, which accounts for their smooth, even regularity and finish, their quality of durability and the very delightful feeling their handling imparts.

Next the cotton goes into a very large machine that makes the "lap"—or what appears to be a transparent sheet of fleece, so thin in fact that any impurities, such as sand or dust, drop from the cotton of their own weight.

This lapping process is repeated three or four times—the cotton still remaining white and fluffy —now in a flat ribbon form ready to go into a large roll known as the finishing "lap."

Carding

Next the "lap" is received by the "carding machine." This is constructed with a series of cylinders covered with wire brush. These cylinders take the "lap" around their course and turn it out in the shape of a cord of untwisted cotton known as the "sliver."

The "sliver" goes next to the "drawing frame." About six slivers are fed into the "drawing frame" and come out as one—but that one is better than the six that went in, for the fibres having been drawn out are now stronger, more uniform and even.

The "sliver," however, is still too large and not strong enough; it must be lessened in size and twisted a number of times to make it more even and stronger.

After the drawing frame, the sliver goes to the "slubber," which gives it its first twist and reduces its thickness, renaming it "roving."

What we know as "roving frames" complete the work before it is spun into thread.

Double Cross Stitch

As shown in the illustration to the right

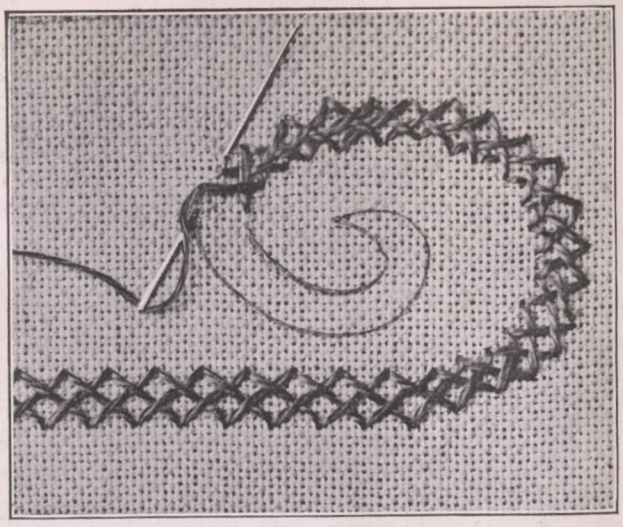
IN this straight line illustration with curved end we show the Double Cross stitch, taken at one stroke of the needle.

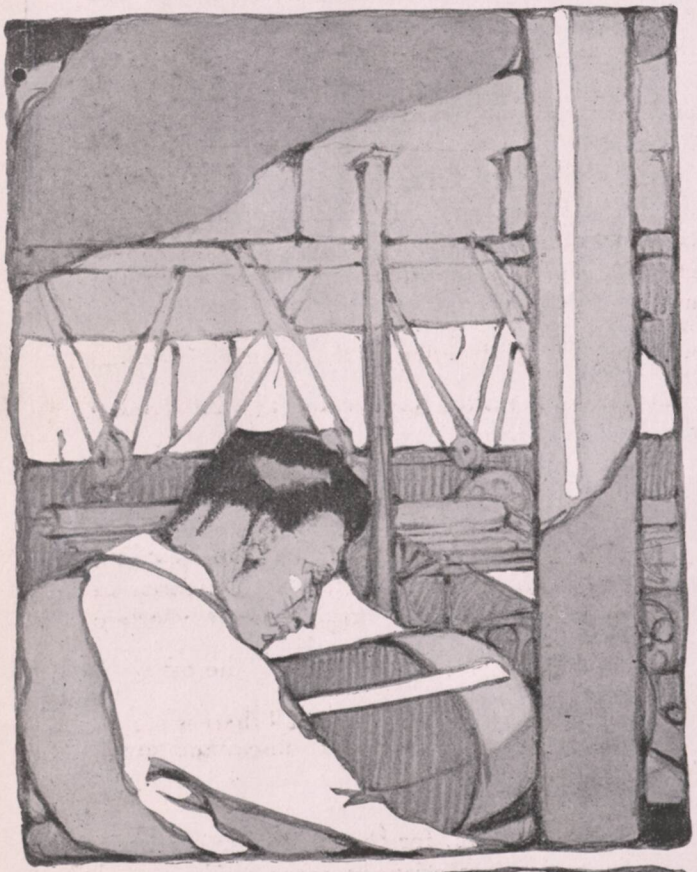
It is not necessary to do two lines of stitches to make this effect. It is all done at once by putting the needle under from one space below the end of the stitch already laid above it.

This is a very pretty way to finish hems of curtains, etc., and gives the effect of two rows of cross stitch.

If one wishes to introduce a little originality in work of this nature, the intersecting crosses could be couched down with Strand floss, using Rope for the cross stitch on a coarse material, or India on a finer weave. With Strand floss and India use Crewel needle No. 5; with Rope Crewel needle No. 3.

On page 24 will be found actual reproductions of the various embroidery cottons, with the correct needle to use in each instance. If the needle is not of proper size it is liable to strain the thread, often causing it to break, or so weaken that it does not give the service it otherwise would.





Spinning

For the final thread the Spinning machine next receives the "roving," giving the required fineness to make it ready for the twister.

The cotton boll of yesterday is the thread of today.

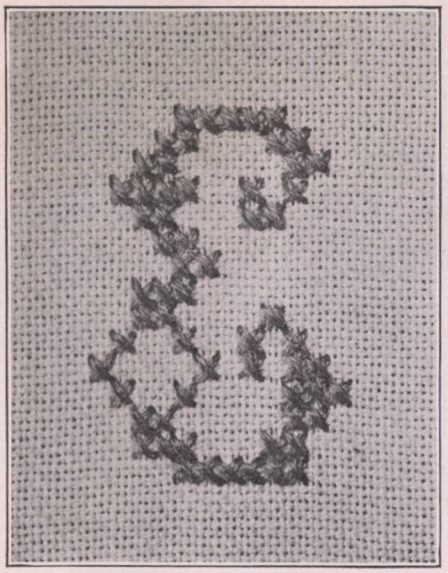
The Finest Embroidery Threads

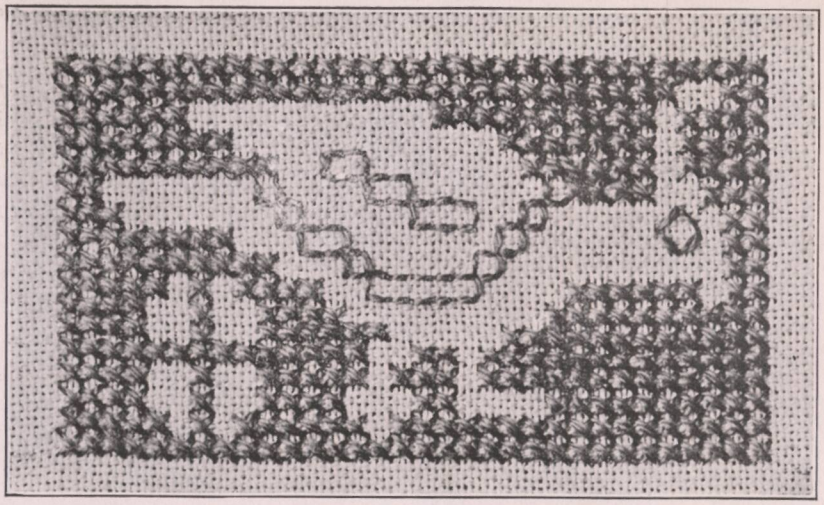
Sea Island is virtually a "Silk Cotton," if such expression may be used, and its natural spiral twist gives it exceptionally fine spinning qualities. Its long, strong, smooth staples, when converted produce the most even, most durable and most exquisitely finished thread that it is possible to manufacture.

And what a variety of exquisite personal and household articles the needlewoman may make in spare moments with her own hands!

There is no method of embellishment more loved by women of taste and refinement than that of hand embroidery.

Through this accomplishment you can attach a charm and dainty beauty to your garments that could be wrought in no other way. Yet of more importance even than your skill in handiwork is the selection of your working material, and in the message of "Cotton," which this book delivers, we have placed before you facts as to the advantages possessed by Sea Island cotton over all other grown species, and as it makes the most perfect embroidery floss, only Sea Island is used in the making of all Royal Society Embroidery and Crochet Cottons.





Cross Stitch Suggestions

THE most usual kind of Cross Stitch is done in the form of a small block. There are two ways of using this; either the pattern may be worked out as shown in the lower illustrations, or the design may be shown in the material with a background worked as in the illustration to the left top, showing a little grotesque figure.

Any fabric having a square weave, with threads that can easily be counted, is suitable for cross stitch. The most frequently used materials are: Mosaic canvas, Penelope canvas, Berlin canvas, Java canvas, Scrim, etc. When selecting a Cross Stitch pattern the material must be taken into consideration, as the design will work out larger on a coarse weave than on a fine.

Cross Stitch, however, can be applied to any material by basting a piece of Penelope canvas (this having a very open mesh) over the part to be embroidered. The embroidery is then done by working over the canvas and through the other material.

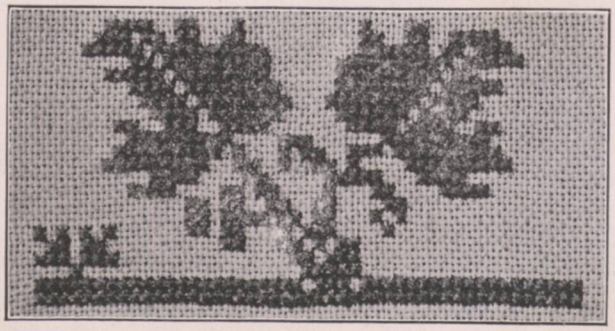
After completing the design, the canvas is drawn out thread by thread, leaving the cross stitch design embroidered on the other fabric.

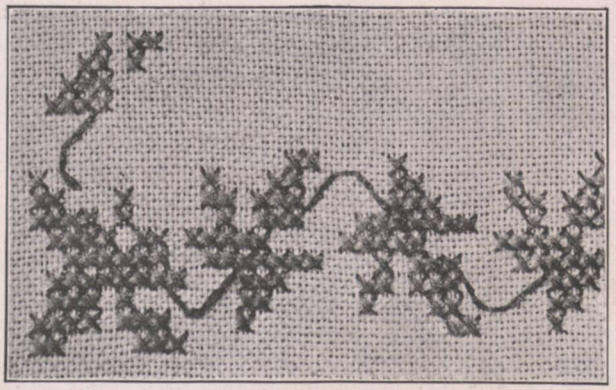
Selecting the Embroidery Floss and Needles

THE weave or mesh of the material, as well as the character of the design, governs the selection of both the needle and thread. The thread should be coarse when the design is bold, and when the canvas has a large open mesh, in order to fill in the space nicely, while a finer thread is necessary where the mesh is close or the design small.

Remember to keep all stitches in the same direction. If some are one way and some the other the finished work will never look smooth and even.

The needle ought to be the exact size to fit the thread. If it is too large or too small there is sure to be friction, which either strains or breaks the thread in addition to roughing its smoothness and giving your work an irregular, untidy finish. (See page 24 for correct needle sizes.)

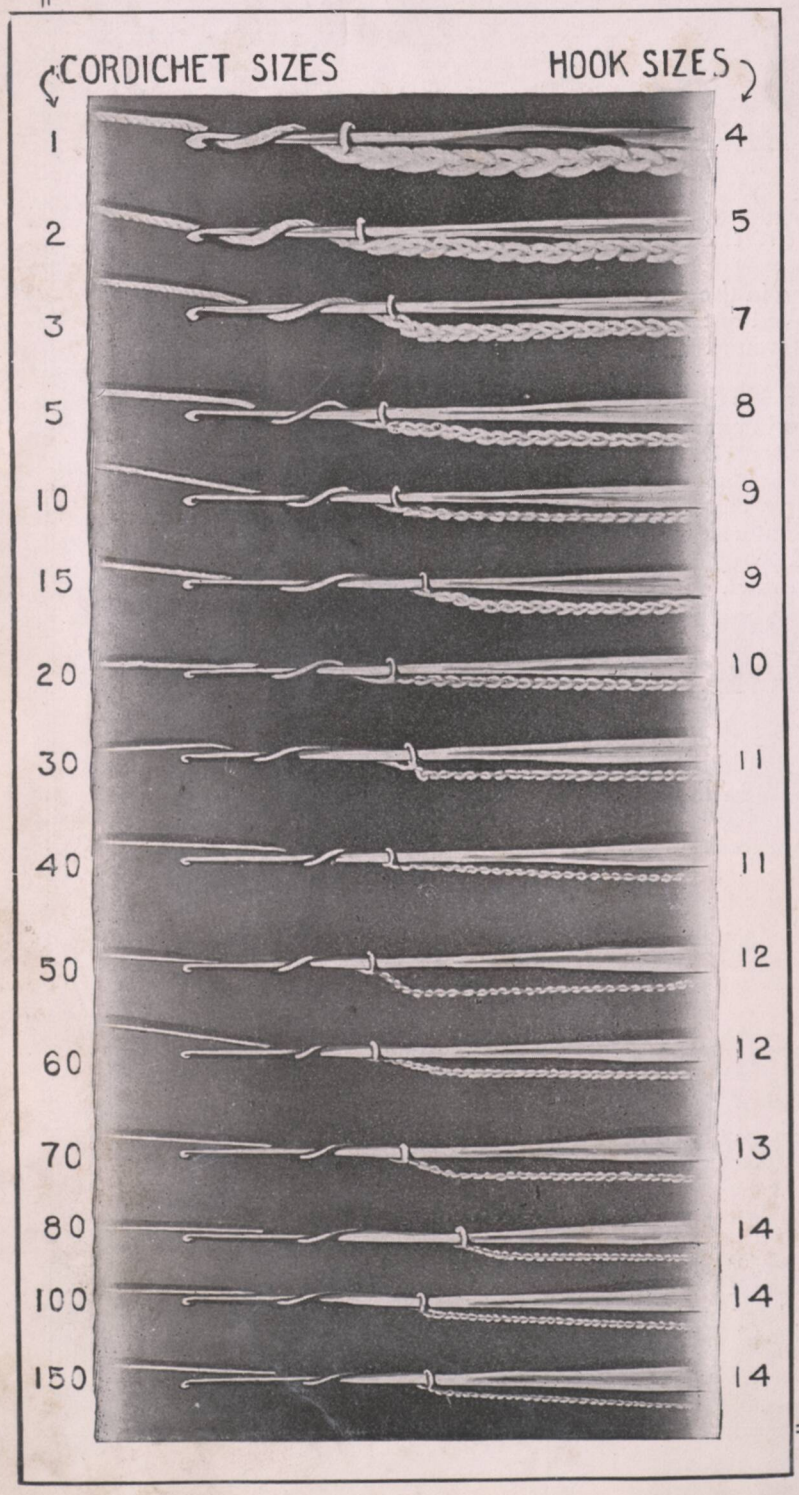




Cross Stitch Patterns as Filet Crochet Designs

MANY of the Cross Stitch designs illustrated in this book may be utilized as Filet Crochet patterns. Where the definition or outline of the design does not depend upon a color scheme for its formation, the small Cross Stitch squares may be counted as so many mesh for working Filet, and in this way many beautiful Cross Stitch designs may be converted into and applied in various ways for working out artistic Filet patterns.

To obtain results that will credit your efforts, it must always be remembered that the selection of the correct material has as much if not more influence than your skill upon the finished work.



It is a great waste of time to employ any but a first-class material on valuable hand work. In working with Royal Society Cordichet, you experience a satisfaction that will delight you. Its smooth, round, even twist makes it pleasant to handle. It works with the greatest ease and facility, has a permanent lustre that washing does not affect, and gives your work that rich, elegant finish so essential to a perfect lace.

Cordichet

(*The Perfect Crochet Cotton*)

Cordichet is a six-cord, hard twisted crochet cotton, manufactured from the fine fibred, long staple Sea Island Cotton, which produces a strong, firm, durable thread. It is made in White and Ecru in sizes 1, 2, 3, 5, 10, 15, 20, 30, 40, 50, 60, 70, 80, 100, 150, and in sizes 3, 10, 30, 50 and 70 it is made in the following Boil Proof Colors:

Lavender 3000	**Light Blue 3010**	**Delft Blue 3012**	**Light Pink 3015**
Rose Pink 3017	**Yellow 3030**		**Linen 3040**

Special attention is called to the Linen Color No. 3040, which is an exact match for natural linen colored material.

10c per Ball

Except in Canada and foreign countries.

COLOR PLATE II
(SEE PAGE 6)

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Varieties in Smocking

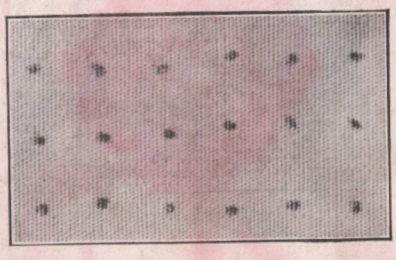


FIGURE I

Description of Smocking figures on opposite page.

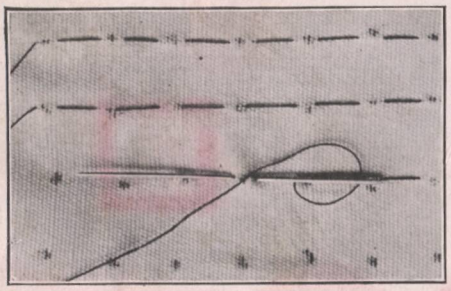


FIGURE II

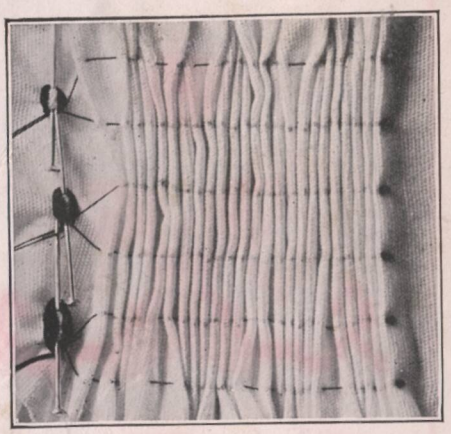


FIGURE III

FIGURE IV

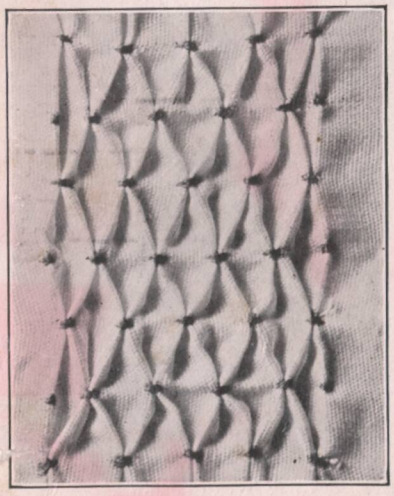


FIGURE V

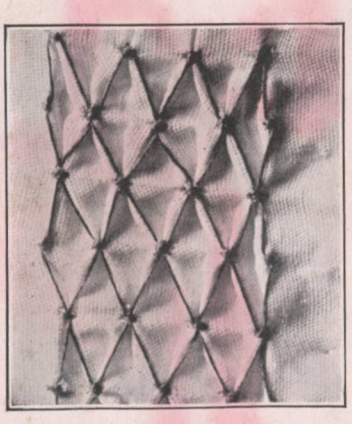


FIGURE VI

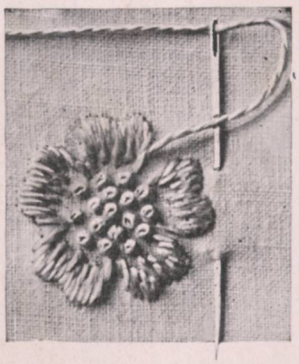
Monograms

When Working Embroideries in Colors

WHEN carrying out beautiful color combinations a great deal of care should be given the selection of the colored embroidery floss. What makes hand embroidery so valuable is the time spent in its execution, together with the attentive devotion one so intimately infuses with each and every stitch. How important it is, therefore, to know that the floss you use is thoroughly dependable, and will not fade or run with the first touch of tub.

The Royal Society line of Fast-Color Embroidery Cottons is manufactured from fine long staple Sea Island Cotton, which insures strength and durability. Only the most costly dyes and exclusive methods are used to make every color absolutely fast.

Rope—Crewel Needle No. 3.



India—Crewel Needle No. 5.

Strand Floss—Crewel Needle No. 5.

ROPE and INDIA. The twist of these two embroidery cottons is adapted to a number of kinds and methods of work. Both are soft and pliant, India being finer than Rope and more suitable for the lighter effects in embroidery on lighter weight materials, while Rope gives beautiful results on the heavier materials used for cushions, scarfs, centers, etc., also for darning and bolder effects in cross stitch. Both Rope and India are made in a complete line of fast colors.

STRAND FLOSS. This floss is composed of several strands loosely twisted together. It can be split and used in different thicknesses for various kinds of work.

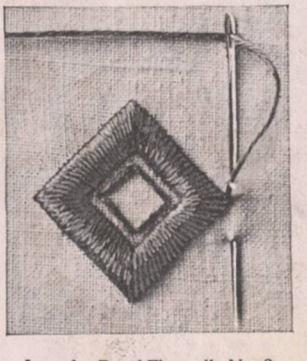
Now that so many soft, crepy materials are used for lingerie, neckwear and blouses, such a floss is the appropriate thread to embroider them.

Strand Floss is used very successfully for embroidering flannels and other similar soft, warm materials. It is also suitable for laid work. On such work the full strand should be used, and the stitches taken evenly. For darning, loop and such stitchery it is excellent, and is made in pure, snowy white and fast colors.

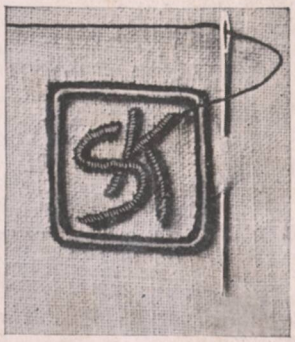
LAUNDRY PROOF FLOSSELLE is made in sizes 8 and 16, in thirteen colors that are absolutely fast, even to boiling. Only the most costly dyestuffs are used in their manufacture. These flosses are lovely for embroidering children's ginghams, outing dresses, neckwear, towels, etc., and for all tub articles. Flosselle in white is made in sizes 6, 8, 12, 14, 16, 20, 25, 35. (See page 24 for reproductions of exact sizes).

CELESTA TWIST (The Washable Artificial Silk). This is an artificial silk of vegetable origin, and by special processing becomes very strong and lustrous. It is a perfect substitute for pure silk, made in a variety of absolutely fast colors and is affected in no way by washing. The heavy twisted threads cover surfaces quickly and Celesta is unexcelled for embroidering on cloth and soft dresses, also on chiffon, or to embellish evening gowns. It gives handsome results on conventional or floral designs.

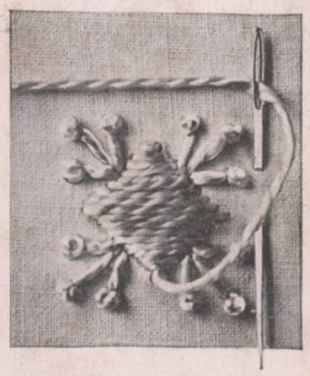
(See page 24 for description of Cottons and correct needle size to use with the variety of Royal Society flosses).



Laundry Proof Flossselle No. 8.
Crewel Needle No. 7.



Laundry Proof Flosselle No. 16.
Crewel Needle No. 9.



Celesta Twist—Chenille Needle No. 19.

Color Combinations in Perfect Harmony

TWO COLORS

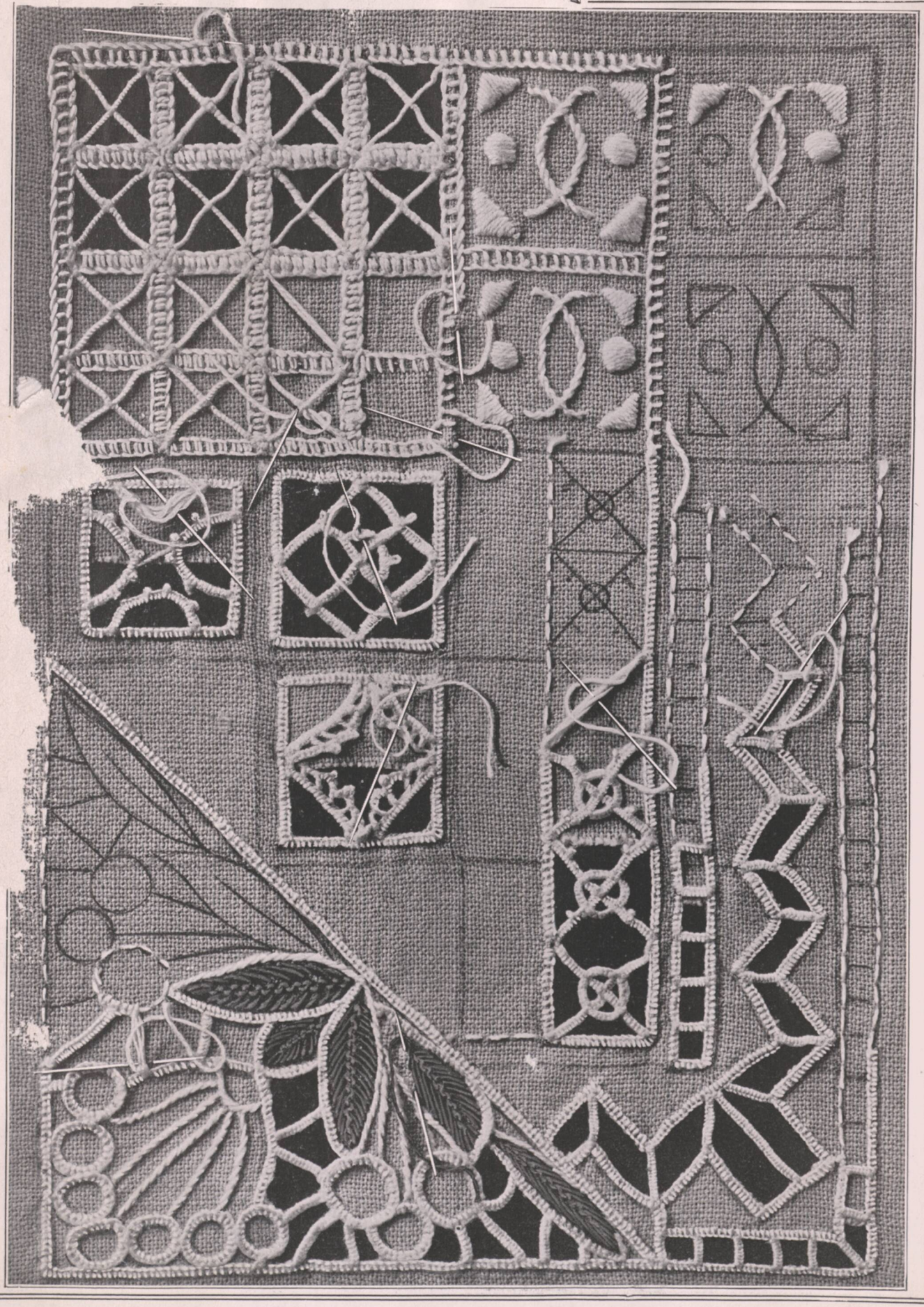
Carmine-red and	emerald-green
Poppy-red and dark green	Gold and pale blue
Orange and violet	Black and flesh-color
Azure-blue and red	Black and red
Gray and pink	Corn color and brown
Lavender and pale blue	Old rose, dark green

THREE COLORS

Red, yellow and dark blue	Brown, light orange and purple
Light orange, black and azure-blue	Dark brown, orange and dark blue
Light flesh-color, dark green and purple	Crimson, light greenish-yellow and black

FOUR COLORS

Black, light green, red and gold	Brown, dark blue, light red, black
Poppy-red, dark-green, grayish-brown, black	Deep blue, green, bronze, lilac
Pale blue, pink	Brown, green
Lavender and nile green	tan, red



Applied Methods in Buttonhole Stitch

(*As Illustrated on opposite page.*)

THE sampler shows a large variety of Buttonhole Stitches, which the worker can adapt in a great many ways. The top is a border design which may be applied to curtains or other articles where a band of decoration is needed. The Buttonhole Stitches are taken wide apart, and on the opposite side they are worked in between the stitches of the first row, thus making a band with a purl finish on each edge. The purl finish of buttonhole stitch is that edge which has the knot or fastening loop. This has the same effect as the woven parts in coarse Venise lace. This weaving is done by carrying two threads across, and buttonholing over one and then the other, alternately carrying the needle first towards one, then away from one. It is beautiful work, but this wide-apart Buttonhole Stitch done on alternate sides of a band is just about the same effect. After the linen behind the squares is cut, on a very loose woven material it is best to turn the edges back and hem them invisibly against the back of the work. The bars are carried across as shown in illustration, first two stitches as in the second block on the second row of blocks showing one diagonal. Bind over these and then after reaching the other corner carry another diagonal of two stitches, bind back, make a loop over the center where they intersect, and bind down the corner again. The little squares to the right of the cut work show what good effect can be obtained by very simple stitchery. The method of this work is very simple. Just a little underlay is placed in the direction of the outline, and the laid stitches are then worked over this underlay at right angles to them.

The three squares in the center of the page are entirely in buttonhole stitch. Construction lines are carried from side to side after the squares themselves have been buttonholed, and over these lines the Buttonhole Stitch is worked. The stitches do not go through the fabric, so that the fabric may be cut away when this part of the work is finished. The picots are formed as one works by making a French knot, and then going on with the work. Be careful to place the knot perfectly straight. If it curls over it will not have a pretty effect on the bar.

The triangle in the lower left-hand corner is another simple example of Buttonhole Stitch. The groups of rings are buttonholed on the outer edge, and bars are carried across. The leaves are filled in with a double or Roman Buttonhole Stitch. It is taken from side to side on the width, slanting down as the base of leaves would slant. One stitch is taken towards one and the other away. The loop is kept to the right.

The insertion to the right is readily formed over the drawing by carrying long stitches from one to another and buttonholing on them. The picots are formed as one works these diagonals. Each ring of it is made separately when the outline of the ring is reached.

The outer border is a very pleasing little design, being a double pointed buttonhole bar with one bar between from corner to corner. All the work should be finished before the cutting is done. This is clearly shown in the illustration. This simple little border is worked by first doing all of one side in Buttonhole Stitch, and the bar is inserted as one works the second edge of the border. The illustration shows how one stops at the point and puts in the bar. After reaching the lower point again the buttonholing is continued. Bordering this pointed bar is a straight bar or ladder work which is always a useful method or stitch for joining linens or finishing edges. It also is completed on the upper edge first, and then the bars are made at the same time that the lower edge is put in, buttonhole to the bar, make the bar, and then continue buttonholing. Cut away the linen when the work is finished.

Selection of the Embroidery Material

THE Buttonhole Stitches shown in sampler on opposite page were worked with Royal Society A, B, C, D, E and F. These harder twisted cottons are suitable for the more conventional kinds of embroidery. They are particularly good for scalloping and buttonholing, and are especially useful for finishing the edges of heavy linens where scalloping is required. In their different sizes they are employed according to the weight of the material in use, and are also good threads for sketchy stitchery, such as herringbone, etc. A great many forms of cut-work embroidery which require a good, strong, hard-twisted thread for the edging, may be very successfully done with threads of this description.

A, B, C, D, E and F possess very much the qualities of good linen threads. They are made in White only, pure, brilliant, snowy white that never turns yellow, and many embroiderers use them entirely for Buttonholing, Hardanger, Hedabo, Radio Punch Work, etc.

See page 24 for correct needle sizes.

French Embroidery, Satin Stitch or Laid Work.

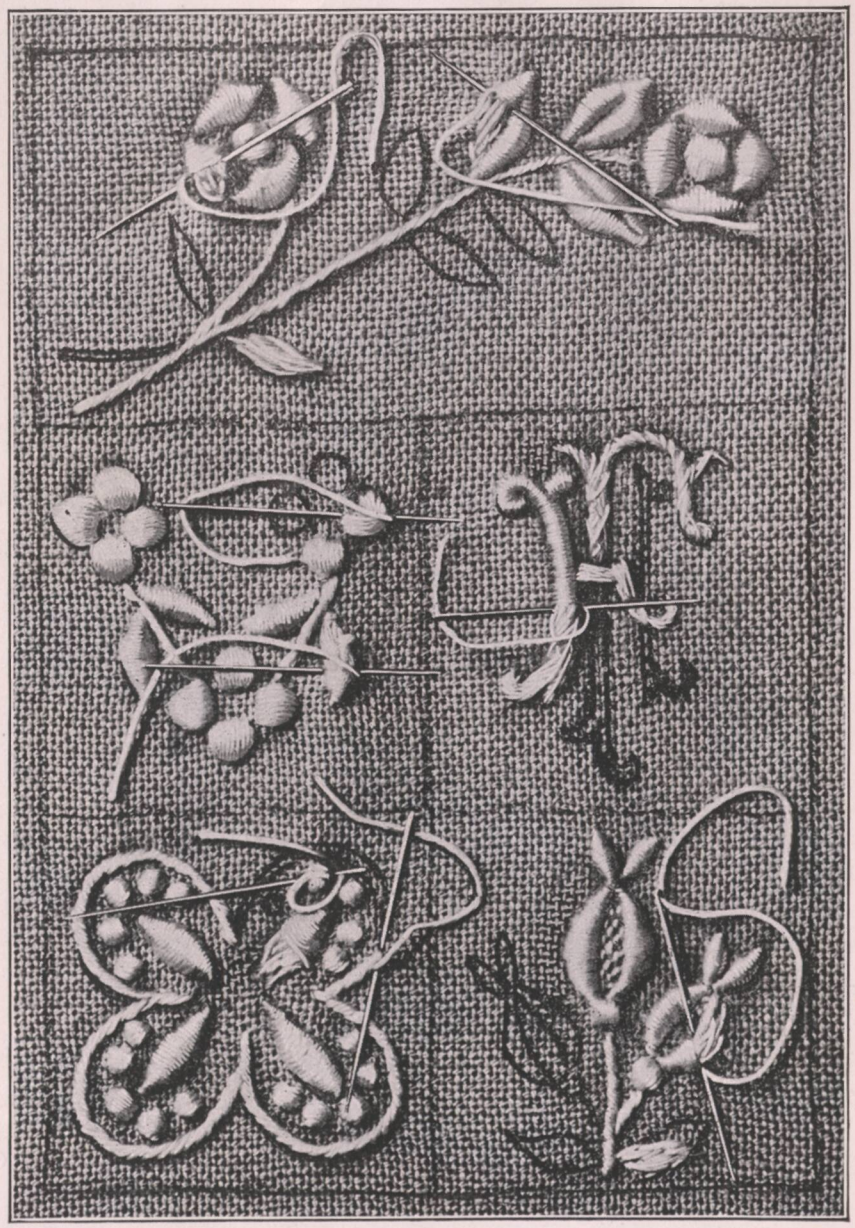
WHITE embroidery in which the stitches are parallel and placed over an underlay is often known as French Embroidery, Satin Stitch or Laid Work. Any one of these terms is explanatory and adequate. The direction of the stitches can be entirely mechanical, and is usually at right angles to the direction of the outline. The underlay should then be placed along with the direction of the outline, and should be very careful. It is not possible to do good overlay work unless the foundation underlay is well placed, firm and even. This is especially [illegible] monogram work.

In the underlay for monograms the length of the stitches should be placed parallel with the outline. A very short stitch should be taken on the back, because as one can readily see, the back of the work should not be raised.

It is a little unusual to make the small flowerettes with stitches slanting from the outer edge toward the center. These little flowerettes are generally worked crosswise the width of the petal, but it is pretty by way of a change to work them as shown in the cut.

Be careful in embroidering a shaded line, as in the outline of the conventional figure, to work up gradually to the widest part and to diminish gradually again.

In the rose buds we have a little seeding which is frequently used in French embroidery to fill in places. This gives tone and variety to the work and a much prettier effect than when the design is not varied in method.



Selection of the Embroidery Materials

There is no cotton better suited for French embroidery, monograming and initialing than **Royal Society Flosselle.**

It is made in eight sizes in White, and in sizes 8 and 16 in Laundry Proof colors. (See pages 15 and 24).

In monogram work it is much better to underlay with the same floss, as it is very small economy to attempt to use a less expensive floss for padding. The proof of good monogram work is in the washing and all these threads will stand any amount of laundering, and still retain their pure, snowy white color and satiny lustre.

Suggestions for Applying Cross Stitch Designs

Illustrated on Color Plates III and IV

BEFORE beginning any piece of Cross Stitch, count the number of squares in the design, then mark that number of spaces on the material to determine the exact size of your finished work. If not large enough, instead of taking up one square at each stitch, take up two or more squares, according to size of enlargement desired.

The larger designs on coarse fabrics work up nicely with Royal Society Rope or full threads of Strand Floss. These two threads if used together, Rope for the Cross Stitch and Strand Floss to couch down the intersections, are very effective. Celesta also gives beautiful results and is used a great deal for Cross Stitch patterns. Its clear, brilliant lustre enhances the simplicity of the stitch, adding character and richness to the design.

To reduce the size of the design, employ a close, small mesh canvas and finer thread such as Royal Society India.

NOTE: When starting a design to be worked in various colors, thread several needles with the different shades to be used. This will avoid continually rethreading the same needle with a change of color, and save a great deal of time.

COLOR PLATE III

(Page 14)

THE large Jardiniere of Flowers would make a handsome bedspread motif, especially if joined alternately with squares of filet crochet. The same design would carry for shams, boudoir curtains, a band for lamp shades, rest cushions, scarfs, etc. The color numbers are: Red 140, 141, 142, 143, 144, 145, Brown 410, 411, 412, Blue 360, 361, 464, Yellow 114, Green 182, 184, 185.

The single Rose on a long stalk would make an attractive vertical repeat border, or the rose could be used without the stem for handkerchiefs, collar ends, etc. The color numbers are: Red 140, 145, Green 182, 185, Yellow 114.

The Bird in lower left corner makes a beautiful cushion design with scarf, center, etc., to match. It would also make an unusual decoration for tapestries or hangings of any description. The color numbers are: Yellow 114, Brown 242, 244, Purple 391, 394, Green 183, Orange 370, 371.

The Green and Red Square to right of Bird makes a very valuable little motif for innumerable uses where a touch of color is desirable. The color numbers are: Red 145, 424, Green 185.

The Grape Cluster in lower left-hand corner is a handsome design for a buffet scarf, and is most appropriate for a wine serving tray cloth. The colors must be carefully followed, as they carry the definition of the design. The color numbers are: Green 185, Orange 371, Yellow 116, Blue 131, Purple 392, 393; Green 261, 262. (These greens are not made in Strand Floss).

COLOR PLATE IV

(Page 20)

THE Conventional Flower in upper left-hand corner could be used for the corner of a tray cloth, scarf ends, or repeated to form a border design on portieres, curtains, etc. The color numbers are: Yellow 115, Orange 371, Green 182, 186.

The small note of color in upper right-hand corner could be applied nicely to band trimmings for children's dresses or towel ends. The color numbers are: Red 146, Yellow 114, 116, Purple 392, Blue 462.

The unusually attractive Fish designs are given in three sizes to be applied to the various size linens for a fish set r for luncheon cloths, doylies, etc. The color numbers for small Fish are: Blue 131, 133, 135, Yellow 113.

For large Fish, Pink 420, 421, Purple 392, 393, Red 145, Yellow 112, 114, Green 182, Blue 464.

For medium size, Yellow 113, 116, Orange 371, Blue 136.

The cheerful Flower Pot is appropriate for bedroom linens, or as a corner note on small table centers. The color numbers are: Green 182, 186, Br wn 342, Yellow 113, Orange 371, Red 140, 141, 144.

The Butterfly in lower left corner can be applied in countless ways, being a suitable motif for almost any method of decoration. The color numbers are: Yellow 113, Red 423, Green 183, Blue 134, 136.

The Parrot could be applied to scarf ends and cushions, using color numbers: Green 182, 186, Brown 342, Red 145, Yellow 112, 116, Blue 460, 461, 462.

The little Frog would be charming on nursery linens, towels and the like, using color numbers: Yellow 112, 113, 116, Orange 371, Green 183, 185, Brown 342.

IMPORTANT

The colors given for these designs are made in Royal Society Rope, India and Strand Floss, all bearing the same numbers. Similar shades may also be had in Celesta, the washable artificial silk, but in Celesta the color numbers run in the thousands instead of in the hundreds. For instance, 100 or 101 in Rope, India or Strand Floss would be 1100 or 1101 in Celesta.

While the shades in Colored Cross Stitch plates do not in every instance exactly match the color numbers suggested, they are as close a match as possible and serve nicely to carry out the general color schemes.

COLOR PLATE IV
(SEE PAGE 19)

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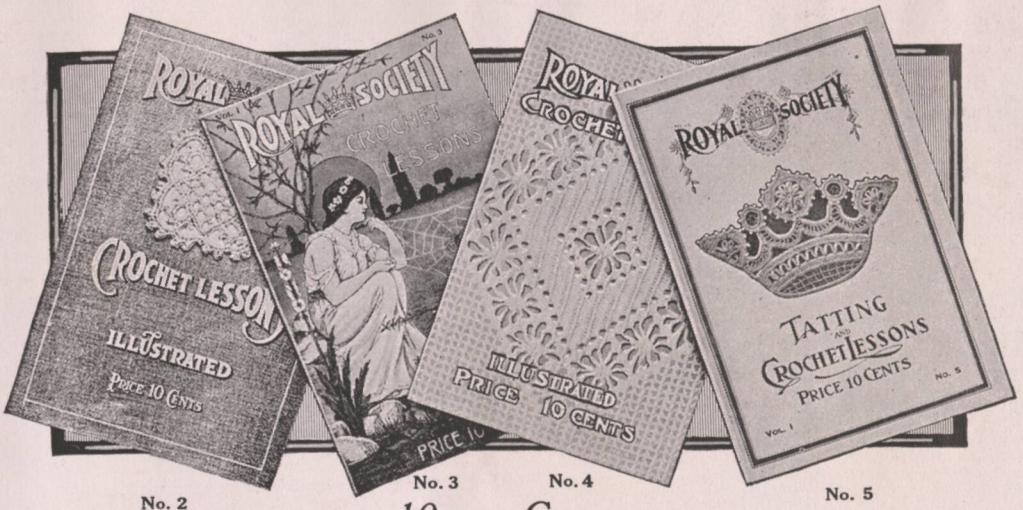
NEW YORK

Crochet Books That Are Unusually Helpful and Interesting



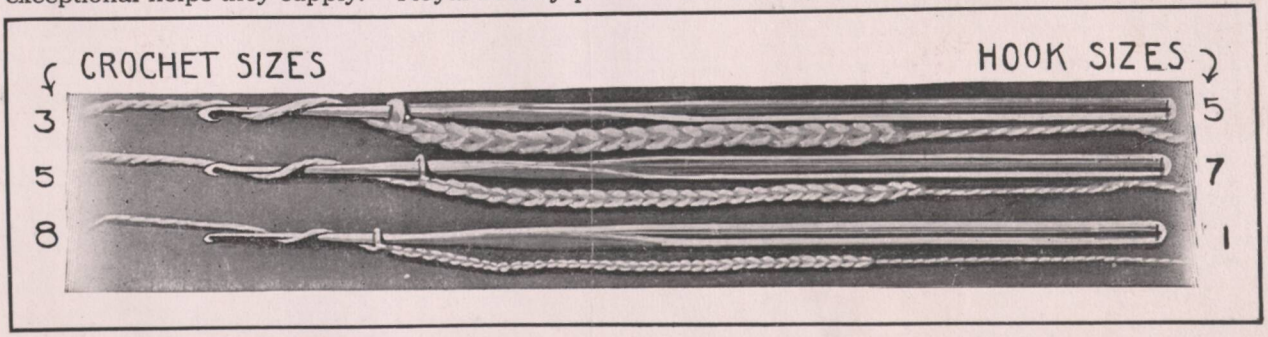
No. 2 No. 3 No. 4 No. 5

10c per Copy

NEEDLEWOMEN in every section of the country have been highly pleased and thoroughly satisfied with the Royal Society Crochet Books.

They are so complete in both text and illustration that inexperienced workers have become thoroughly adept, while those proficient in the art have gained new knowledge and found real delight in working the infinite variety of beautiful and useful designs that are given in actual photographic reproductions. The fundamental Crochet stitches are given with concise instructions.

If you have not obtained a copy of each book depicted above, do so at once and benefit by the exceptional helps they supply. Royal Society products are sold by dealers everywhere.



Always use a crochet hook of correct size, as the hook influences to a great extent the size of each stitch taken, and the appearance of your finished work. Steel hooks with flattened disks in center are pleasant to handle. (Note hook sizes suggested for use with Royal Society 2-Ply Crochet Cotton.)

Mercerized Two-Ply Crochet Cotton

AS in all hand work, only the best material should be used for crochet of any kind. It is a great waste of time to put valuable effort on inferior materials, and nothing is so undesirable in a Crochet Cotton as unevenness. It not only interferes with your speed, but with the appearance of the finished article. This Two-Ply Crochet Cotton is a thread of excellent quality, made in three sizes and eleven colors, as well as in black and white.

The fine quality of long staple cotton used in the manufacture produces a smooth, even finish and prevents roughing, which is a serious objection to brands made from short staple cottons.

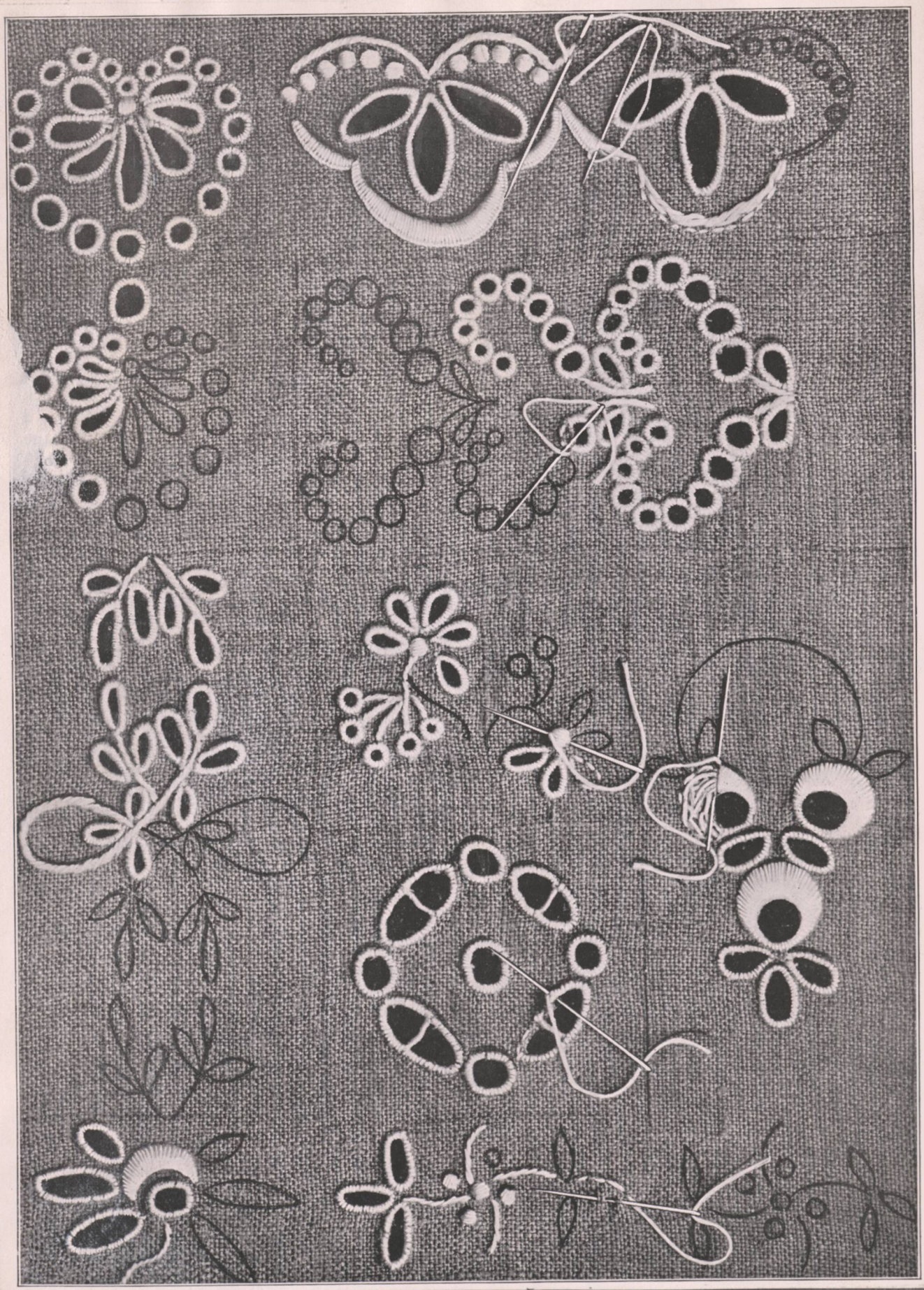
The lustre of this cotton is never affected by laundering, and according to size it is employed for crochet work of great variety.

Size 3—150 Yards to ball, 25c.
Size 5—225 Yards to ball, 25c.
Size 8—150 Yards to ball, 10c.
Size 3x—50 Yards to ball, 10c.
Size 5x—75 Yards to ball, 10c.

All Sizes are Made in the Following Fast Colors

Light Blue	Green	Ecru	Light Pink	Red	Delft Blue	Lavender	Brown	Grey	Yellow
1000	1005	1010	1015	1025	1030	1045	1050	1055	1060

Cream, White and Black.



Some of the Ways in Which the Eyelet May Be Used

(As Illustrated on opposite page)

SOLID embroidery in any considerable quantity becomes monotonous. Open work lends variety, a kind of shading, and is not only beautiful in itself but brings out the solid work. The eyelet is the most usual kind of open work, and is easier than the more elaborate cut work. The round eyelet is used perhaps more than any other and is the easiest to do.

Both for the round Eyelet and the oblong Eyelet the stitches should be "run" in on the outline, the linen should then be clipped from one point to the other of the eyelet, and then crosswise, or crosswise each way of the small circle. Then use the needle to turn back the clipped linen, forcing it against the run-in thread. Over the run-in thread, and doubled linen, whip with close, tiny stitches all the way around the outline. After a little practice one will find it very easy to make smooth, even eyelets.

Of course, in working with fine materials much finer working cotton should be used. One should be very careful in working on nainsook or handkerchief linen not to pull the eyelet stitches too tightly, as it is likely to break or stretch apart the threads of fine material, and yet the stitches must be firm enough to give a good, even finish to the hole. Often in the case of very small eyelets on fine material no cutting is necessary. The eyelet may be punched only with a stiletto and firmly bound back.

The Shadow Eyelet is another pretty variety. The whipping becomes broadened out on one side of the eyelet, and deeper stitches are taken. Be careful to keep the outer edge very even. The underlay is shown in the illustration, and is of course widened out from the run-in thread to more underlay stitches. Often a large eyelet is crossed with a bound bar through the center, and if an eyelet is large several bars may be used. This style of embroidery should be done with slightly twisted cotton. To make this bar across large eyelets, complete the work across one side and half the other side of the eyelet, carry one thread to the opposite side, back again to the start, and bar again to the other side. Now bind over this three back to the start and complete the eyelet. If three threads make the bar too heavy, one will can be used and bound back again after fastening it to the opposite side. The quality of the cotton and the ground material would determine how many threads to use from side to side of the eyelet.

Outline stitches used in connection with the eyelet work should be made very even and smooth. In order to do this throw one thread up and over to the right, and take this stitch along the line. The closer they are taken the wider the line will be. It is not so good a plan to work the outlining with a thread toward one. The line cannot be made so smooth and even in this case. Embroidery methods in combinaton are always more interesting than one kind of work. For instance, solid work and eyelets combined, or if a design is all in eyelets, large and small ones with some shadow eyelets make a pretty combinaton.

The Selection of Your Working Material

FLOSSELLE is the most generally used for eyeletting. In the sampler on opposite page the eyelets were made with Flosselle, size 12, but on finer material for smaller eyelets size 16 is suited, or a still finer number for very tiny eyelets. The shadow eyelets were worked with size 8, and for all branches of white embroidery Royal Society Flosselle in its various sizes is unsurpassed. (See page 24 for actual sizes). Flosselle is manufactured from long staple Sea Island cotton, highly mercerized, and gives your work a beautiful satiny finish. Its pure, snowy white color remains white through all conditions of exposure or laundering, never turning yellow. Sizes 8 and 16 are made in Laundry Proof Colors that can be boiled with perfect safety. (See page 15).

In working with the different sizes it is important that you use a needle exactly fitted to the thread size. If the needle is too large or too small, there is sure to be friction, which causes the thread to rough, strain or break, whereas a needle of proper size will carry the thread easily through the fabric without injuring, and will insure a smoother, more even finish.

See page 24 for correct needle sizes.

Beautiful and Effective Work May Be Executed in Pure, Simple White

WOMEN of taste and refinement appreciate the exquisite daintiness of pure white embroidery for undergarments, table linens, layettes, trousseaux and innumerable articles of wearing apparel and household adornment where no other form of embellishment could be quite as artistic and elegant.

All **ROYAL SOCIETY** Cottons are made in white. On this page description is given only for those cottons which are not made in colors. (For colored embroidery threads see page 15.)

PURE WHITE FLOSSELLE. This cotton is especially suitable for embroidering and monograming all descriptions of household linens, lingerie, and children's wear. Flosselle is made in 8 sizes, is a medium twist, which makes it hard enough for monogram work yet soft enough for use on the most pliant fabrics, for all methods of white work. Sizes 8 and 16 are made in Laundry Proof Colors. (See page 15.)

COARSE, MEDIUM and FINE are soft, loose, highly mercerized twists made in white only. They work up smoothly, give a beautiful finish, and are used a great deal for Shadow, Wallachian and French Embroidery, as well as Buttonholing, Eyeletting, and many other types of white needlework.

A, B, C, D, E, F are hard twisted cottons suitable for the more conventional kinds of embroidery. They are particularly good for scalloping and buttonholing. In their different sizes they are employed according to the weight of the material in use and the size of the design. They are also good threads for sketchy stitchery such as Herringbone, etc. A, B, C, D, E, F possess very much the qualities of good linen threads. They are made in white only, and many embroiderers use them entirely for Buttonholing, Hardanger, Hedabo, Radio Punch work, etc.

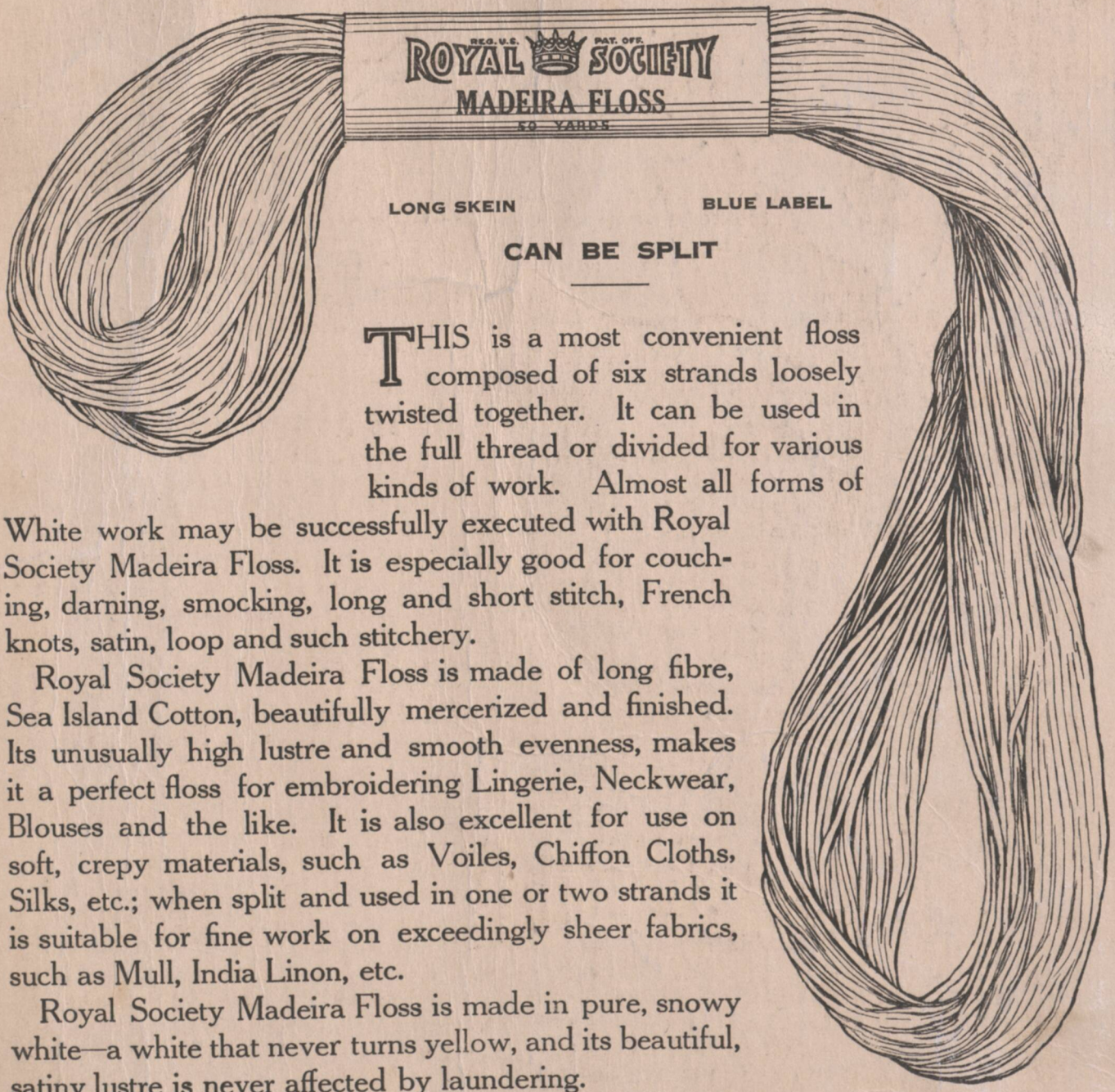
SIX-PLY is a strand floss which can be split. It consists of six strands loosely twisted together, and is used in the full strand or divided for finer effects, and is made in white only, put up in balls.

BALL FLOSS can be split, is a four-strand floss put up in balls for convenience where a large quantity is to be used.

The correct needle is given for use with different sized threads.

ROYAL SOCIETY

MADEIRA FLOSS



LONG SKEIN BLUE LABEL

CAN BE SPLIT

THIS is a most convenient floss composed of six strands loosely twisted together. It can be used in the full thread or divided for various kinds of work. Almost all forms of White work may be successfully executed with Royal Society Madeira Floss. It is especially good for couching, darning, smocking, long and short stitch, French knots, satin, loop and such stitchery.

Royal Society Madeira Floss is made of long fibre, Sea Island Cotton, beautifully mercerized and finished. Its unusually high lustre and smooth evenness, makes it a perfect floss for embroidering Lingerie, Neckwear, Blouses and the like. It is also excellent for use on soft, crepy materials, such as Voiles, Chiffon Cloths, Silks, etc.; when split and used in one or two strands it is suitable for fine work on exceedingly sheer fabrics, such as Mull, India Linon, etc.

Royal Society Madeira Floss is made in pure, snowy white—a white that never turns yellow, and its beautiful, satiny lustre is never affected by laundering.

Actual size of Skein
Retails at 10c per Skein

Royal Society Six-Ply is also a Strand Floss put up in balls, retailing at 10c per ball.

TRADE MARK

ROYAL SOCIETY

REG U.S. PAT. OFF.